

Grafrica

New Directions For Positive People

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News From Home Folks

This feature is a news compilation from more than 100 "black-owned" and owned newspapers across the nation. It deals with what blacks who are also often little recognized are doing to improve full participation in American life by black Americans. It is thus a voice from all of our readers for uniting heroes... and is designed to be a challenge for all of us to keep on doing our very best.

A recent article in the Jackson American (Jackson, Mississippi) featured Rebecca Matlou, South African Freedom Fighter. We believe that black Americans Across the Nation will be interested in those facts about conditions in South Africa.

South African Freedom Fighter in Mississippi

Rebecca Matlou fled South Africa in 1977. She is a very valuable member of the South African Liberation movement, whose life became endangered because of her work with the South African Underground Movement. Today she edits a women's paper, *The Voice of Women*, which is smuggled into South Africa. Matlou is at this country on an extensive tour which is being sponsored

by The American Friends Service Committee. She will be traveling through the South for ten days.

The purpose of the tour, said Jerry Herman, the American Friends Coordinator for Southern Africa Program, is to bring together specialists on various areas relating to South Africa and the community across the nation. This way Herman sees the formation of a coalition to effectively force pressure on the present apartheid government of South Africa. Other representatives on the tour are Jean Simbuk, executive Director of the Washington office on Africa and Carole Collins, executive director of the Campaign to Oppose Bank Loans to South Africa.

Rebecca Matlou was a student in the University when the Soweto violence against students demonstrating flared up in 1976. "We had a lot of problems," she stated. "It was then that I became deeply involved in the activities of the African National Congress" (ANC), she continued.

Matlou talked with a passionate fervor about the denial of the right to vote to the more than 24 million black South Africans. "We are not represented in the government. There is nobody in the

government standing up for our rights," she stated. There are simply no rights for the black South African, and Matlou sees this and the other evils of the South African system to carry out a long campaign of genocide against the South African people. "There are no child labor laws for black children. The children are forced to work on the estates starting around 5 years of age.

They are up at 4 a.m. and back in at 6 p.m. Many of these children die from the heat of the summer, or the cold of the winter," said Matlou. She talked further of how children are beaten—some die.

"The malnutrition rate is high. It is estimated that by 1982 more than 50,000 children will die as a result of malnutrition. This is genocide. This is the racist government that the Reagan administration is supporting in defiance of the international community," summarized Matlou.

Matlou accused the Reagan administration of using the CIA to destroy resistance movements in

Con't. On Pg. 17

SEND US YOUR PHOTOS (black/white preferred) of events involving local people and organizations. We can't cover every happening in the area, but with your help we'd sure like to try! Grafica, 28 Emerson Street, East Orange, N.J. 07018

Words Of The Week

"The only thing that nobody, nowhere is making more of is land. Earth as food producer, as life sustainer, is our priority in the minds of Black people in the United States. In fact, land, the precious multiplying life source, a base for development and Black liberation, is given little serious thought from most Black leadership or Black people in general."

Haki R. Madhubuti (Don L. Lee) poet, author, speaker

Communication is what we're all about.

On The Cover



Pictured on the cover are Warren Spears and Yvonne Remy from a performance produced by Larry Phillips for the Thelma Hill Performing Arts Center, presented in Brooklyn on March 5th, in honor of Thelma Hill.

Grafica

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DANCE FESTIVAL OF SOLOS AND DUOS HONORS MENTOR THELMA HILL

By Bruce M. Terry

Photos: Manas K. Mousa

When most people saw Thelma Hill the possibility that she might be a dancer never crossed their minds. She did not have the long, fluid lines one usually associates with dancers. But for several generations of dancers, teachers and choreographers this warm, unassuming woman from New York's Brooklyn dance community touched the lives of the great dancers and inspired the young dancers to reach for that something extra that distinguishes the star from the rest.

During the early fifties Miss Hill began studying dance under the direction of Ossie Serpinsky and Sheldon B. Hawkins. The chance to study dance came after different attempts in other art forms, acting and art, did not fulfill her talents for the humorous and dramatic roles created for her in later years by choreographers such as Louis Johnson. The disbanding of the brilliant New York Negro Ballet after its historic tour of Europe in 1957 proved a low point for the young woman who was the company's ballet mistress, but a later introduction to dance/choreographers Alvin Ailey, James Truitte and Carmen DeLavallade exposed her to the dance techniques of Lester Horton. The man who directed the country's first integrated major dance company died a short while afterwards, but it was thru the study of this man's techniques that Miss Hill finally found her niche in the dance world. She became a learned exponent of his style and was co-authoring at the City College Davis Center a teaching manual of the Lester Horton Technique.

As a teacher her services were sought out by some of the most prestigious dance centers in the country. For fifteen years she was one of the leading instructors at the Clark Center for the Performing Arts and the Haryco Act Dance Division, and the Minisink Townhouse in Harlem all benefited from the knowledge she had acquired. Her involvement with philanthropic organizations such as the National Endowment for the Arts and the New York State Council on the Arts helped funnel resources to artists who might have otherwise been overlooked.

Miss Hill died in her sleep in April, 1977, just prior to a concert which would honor her achievements. This tragic occurrence did not still the love that her students and colleagues had for Miss Hill and one student, Kathie Sandler, has written and produced a poignant behind-the-scenes glimpse at what made this woman who was, "...the mother con-



Thea Barnes

for and the pusher", for so many. Interviews, photographs and rare film footage trace her career as an original member of the Alvin Ailey Dance Theatre thru her development into one of the most sought after dance teachers of our times.

And on with the show, which, for \$6.00, was a bargain. Eleven eclectic performances by thirteen different artists in the most difficult of dance move-

Maria Bingham

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Quality is Job 1

**"Even though
the customer
won't see
these welds,
I know they're
important."**

HATTIE WHITE
Welds
Wixom Assembly Plant



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Feeling Good: HYPERTENSION

By Jacki G. Lakes

Hypertension. What is it? Who gets it? And why? Hypertension is known as the silent killer because, although a person may be a victim of hypertension, the condition may exist for many years before being detected. There are no symptoms in the early stages. All of us have experienced temporary periods of stress or anger. During these periods, our "fight or flight" defenses are engaged, causing, among other things, a rise in the blood's pressure. When the stressful situation is over, our heartbeat, pulse and breathing, along with pressure, return to normal. But if stress or anger is constant, it keeps our blood pressure elevated and causes our hearts to work harder and longer without a break.

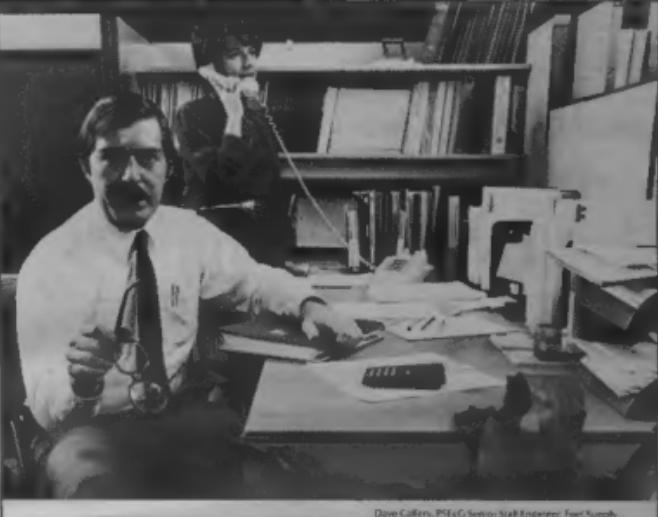
Hypertension is responsible for strokes, heart attacks and heart disease. It affects the brain, eyes and kidneys. It also produces arteriosclerosis (hardening of the arteries). Frequent headaches, dizziness, insomnia, mental and emotional upset can be underlying causes of hypertension. Although any of these symptoms may indicate hypertension, high blood pressure does not have to be the cause, but it can be the symptom of another illness. The symptoms of hypertension vary according to type. Ninety percent fall into the category of "essential" hypertension, meaning that there is no apparent cause for elevated pressure. With secondary hypertension, high blood pressure is caused, for example, by a recurring or long term illness, infection, or a malfunction in the heart (major artery). Clindrical malfunctions can also be responsible for a rise in pressure. In these instances, hypertension eliminated when these disorders are treated with surgery or medication.

Over 20 million people in this country alone are affected with hypertension. It is more common in Blacks than in Whites. Also, it develops earlier and its effects are more damaging to Blacks than to Whites. Hypertension tends to cause strokes in Black victims and heart disease in White victims. One interesting note is that there is no appreciable difference in the pressure reading of Black children versus White children.

Hypertension is responsible for a disproportionately high number of deaths in Blacks. Deaths that occur at an earlier age than in a White counterpart. There are many theories as to why there is a higher, deadlier incidence of high blood pressure among Blacks. Some cite heredity or diet, and some say it is a combination of both. Others blame high level stress factors. The late Dr. Lewis Dahl believed, through studies he made, that certain groups of people have an "inherent predisposition" to develop hypertension.

Research has given substantial evidence that any one or combination of these probabilities contribute to, if they are not directly responsible for hypertension. We now know that certain foods, especially those high in salt content, can cause high blood pressure. And statistics show that Blacks consume four to five times the amount of salt as Whites. Children of parents with hypertension are twice as likely to have it as those children of parents with "normal" readings. Your chances increase dramatically if both your parents have it.

Sense and emotional turmoil are here. Unfor-



Dave Collier, PSEG Service Staff Engineer, Fuel Supply, talks about fuel costs and how they affect your bill.

"I'm in fuel supply at PSEG, so I know why your energy bills are higher today."

There are many reasons why your energy rates are higher today, but none affects your PSEG bill as much as the cost of fuel. Did you know that as much as \$490 out of every dollar you used PSEG goes to pay for the fuel used to generate electricity as well as purchased power, gas purchased and materials for gas produced?

For example, in 1980, we spent \$490 out of every dollar it is important to \$4,799,611 a day that PSEG has to put out for the above operating expenses. Much of it goes to buy oil to generate electricity. We now pay over \$34 a barrel. It wasn't long ago that oil was less than \$3 a barrel.

What are we doing about it? PSEG is trying to reduce our use of oil for generation as much as possible. In 1981, we cut oil-generated electricity by another five percent from the previous year. Nuclear power, for example, saved PSEG over \$86 million gallons of oil and our customers over \$432 million on their electric bills last year. Hopefully, our nuclear-generating units will continue to increase, as will our use of coal.

As you can see, PSEG has some control over the fuel it uses, but very little control over their costs. And when fuel costs go up, so do your bills. People who know I'm in fuel supply

ask me, "Why doesn't PSEG absorb these higher costs?" And the answer don't for the very same reason auto manufacturers increase the cost of their cars when steel prices go up. Or bakers increase the price of their homes when lumber prices go up. To stay in business.

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DEXTER GORDON: A Homecoming

Dexter Gordon, acknowledged master of the tenor saxophone, is featured on the JAZZ ALIVE program, "The Dexter Gordon Jazz Festival," which can be heard Sunday, March 26th at 8 pm on Jazz 88. This article traces his career from his early days in Los Angeles, to his expatriate years in Europe, and his 1976 return to the American jazz scene at New York's Village Vanguard.

In October, 1976, expatriate tenor saxophonist Dexter Gordon, a resident of Denmark since 1962,

resumed his American career with an appearance at New York City's Village Vanguard. The performance became a legend. Jazz critic Whitney Balliett was there and in his book *Night Creature* recorded the response to the event in five words: "Every handicap was a gift/fection."

Perhaps the audience reaction was as much in honor of Gordon's widely anticipated homecoming as it was in appreciation of his musical virtuosity. For that night marked the return of the man most responsible for taking tenor and applying its demanding rhythms and colorations to the tenor saxophone. He was also the artist, who, perhaps more than any other, helped to mold the modern tenor style.

White Dog Morgenstern in *Jazz People*, "If Sonny Rollins had a darker, more mysterious side than Coleman Hawkins, he would be the tenor man who also influenced John Coltrane profoundly and was the first to develop what might be called an authentic bop style on that instrument. That is Dexter Gordon."

Born in Los Angeles in 1933, Dexter Keith Gordon was introduced to jazz at an early age. His father, a jazz enthusiast and physician, whose patients included Lionel Hampton, Duke Ellington and others, bought Dexter his first clarinet at age 13. Two years later Gordon switched to alto saxophone and began playing in a rehearsal band assembled by his teacher, Lloyd Keene.

By 1940 Gordon was working with the tenor sax, his musical talents emerging and growing. In that same year, he was invited to join one of the premier big bands in the history of American music, the Lionel Hampton Orchestra. "That was like going to college for me," says Gordon of his three years with Hampton.

If that year was the equivalent of college, Gordon's 18 month tenure with the Billy Eckstine Orchestra in 1944 and 1945 must be considered graduate school. "Mr. B's" Orchestra, under the musical direction of Dizzy Gillespie and with such outstanding sidemen as Miles Davis, Fats Navarro, Kenny Dorham, and Art Blakey, was the first big band to feature the new music, bop. It was there that Gordon gained firsthand exposure to the complex polyrhythms, subtle beats, dissonant harmonies and irregular phrases of that musical genre.

Gordon eventually pulled together all of his experiences and developed what became the precursors bop tenor style. By age 22, he had "arrived." In 1945, Savoy Records made Gordon a semienned artist. He was also a recognized star on New York City's famed 52nd Street where he performed regularly with the likes of Charlie Parker, Bud Powell and Max Roach.

Unfortunately, it was also in 1945 that Gordon, like so many of his contemporaries, fell victim to heroin. Throughout the 1950s little was heard from Gordon. His saxophone was muted by a scarcity of

recording sessions and his own emotional problems.

In 1962, Dexter Gordon travelled to Copenhagen, Denmark, following a trail blazed by other jazzmen who had fled the racial prejudices of the United States for the more receptive atmosphere of Europe. There, Gordon found plenty of work as well as appreciative audiences. Content with his expatriate life, Gordon married and started a family. Then he met the American booking agent Maxine Gregg, the woman responsible for his 1976 homecoming.

Gregg recalls, "I walked into a club... heard Dexter and said, 'Was a minute — this guy is fantastic. We don't have anything like this at home.' Ben Webster was in Europe, Lucky Thompson wasn't playing, Trane was dead, and Sonny Rollins was weird. So I asked Dexter if he thought of coming back to the United States." Six months after their meeting, Gordon wrote to Gregg requesting she sign him on.

Gordon brought back to the States a mature tenor sound, broad in scope and rich in texture. Weiss jazz historian Michael Ullman in his book *Jazz Lives*, "Gordon uses the whole range of his instrument he can shift the key range from John Coltrane's distorted notes at the bottom to Illinois Jacquet. He roars frequently through a spacious ballad and can modulate his tone from a wide wavy vibrato to the hard right sound appropriate to up-tempo pieces."

Today the modern master of the tenor sax is in constant demand at jazz clubs and festivals around the world. And his popularity continues to grow. Dexter Gordon, indeed, has made a triumphant return.



1982 Music Award

GEORGE WALKER, one of the outstanding Black composers in the United States, has won a 1982 Music Award from the American Academy and Institute of Arts and Letters.

The Academy Institute, based in New York City, is the nation's most prestigious cultural institution. It annually awards prizes for excellence in the fields of music, art and literature.

One of the country's outstanding Black composers, was born in Washington, DC in 1922 and is a

PAINTER BARKLEY HENDRICKS AT ACA GALLERIES

by Ronald Haynes

The paintings of Barkley Hendricks are characterized by striking color contrasts and glossy surfaces. His subjects are heightened by monochromatic backgrounds, giving them an uncommon strength and immediacy.



Latin from Manhattan, 1981, oil and acrylic on canvas 60x50 inches

Combining photographic realism with overstated canvases, the inhabitants of his works seem to float on the edge of the canvas. They defy the viewer's gaze and look as if they might step out of the picture and into the room.

In addition to ten major paintings, the exhibit features some drawings, watercolors, and collages. His complex collages on paper are personal, visual poems coming out of Hendricks' experiences. They combine several resourceful evocations of jazz musicians and compositions, eroticism, urban imagery, political and economic satire, puns, religious and mystical references, and allusions to North African culture. The collages employ rubber stamps, metallic labels, ink, watercolor, graphite, colored pencil, photographs, and magazine illustrations.

In the watercolor medium, Hendricks produces delicate renderings of beaches in Ghana and the Caribbean. Unlike his paintings, the focus here is

the landscape, not people.

This exhibit marks a homecoming for Barkley Hendricks at ACA. He has participated in more than 21 solo exhibitions, and in more than 60 group shows.

Barkley Hendricks is represented in public collections throughout the country, including the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, Cornell University, the National Gallery, the National Endowment for the Arts, the Chrysler Museum, and the Butler Institute of American Art.

Hendricks is currently Associate Professor of Art at Connecticut College.

The ACA Galleries are at 21 East 67th St. in Manhattan. Telephone: (212) 628-2440.

Vice And Virtue

"VICE AND VIRTUE", an exhibition exploring aesthetic responses to the socio-economic climate of the 80s, opens at KENKELEBA HOUSE on Sunday, March 21, from 1 to 6 pm.

The exhibition includes work in a variety of media and will occupy the building's first floor. Twenty-six artists as well as the collaborative effort of Group Material will be presented. While the show's theme deals with art and morality, participants will be interpreting the theme freely, from the erotic to the overtly political, mythological to graffiti.

Coordination for the exhibition is artist Diane Hunt. Aside from Hunt and the artists of Group Material, the show will include works by: William Birch, Carlos Block, David Brown, Nora Croft, Laurens Ewing, Rochelle Feinstein, Conrad Gleber, Keith Haring, Larry Jasse, Makiko Kikuchi, Bill Komnitski, Elmer Magid, Jenisse Michael, George Mingo, Ryan Rohman, James Riehards, June Sanchez, David Sandlin, Tom Serrone, Ann Schroeder, Luis Strand, Nitro Tufts, Angela Valerio, Seth Weinhardt and Ben Wigfall.

The show will run from March 21 through May 2. Gallery hours are:

Friday/Saturday/Sunday, 1 to 6 pm. Admission is free.

KENKELEBA HOUSE is a non-profit alternative space organized by and for people of the Lower East Side community. Gallery exhibitions comprise one of the many functions. For information about Kenkeleba House and its activities, call Joe Overstreet at (212) 256-5269.

For further information about "VICE AND VIRTUE", contact Diane Hunt at (212) 906-7393.

"Time Out" - acrylic on canvas 50" x 60"
(1982) Nora Croft



Cont'd. From Pg. 3

ments. Solos and duos. The time when there is no help, no back line to fall back onto. Just you, or your partner, in a chance to make your statement with that most beautiful of instruments, the human body.

Produced by Larry Phillips for the Thelma Hill Performing Arts Center and presented Friday, March 3 at St. Ann's Church in Brooklyn, the performance features artist Loretta Abbott, Theo Barnes, Shirley Barnes, Marla Blightman, Diana McNaught, John Parks, Amanu Payne, Mark Rubin, Warren Spears, Rita Verte and Clyde Wilder. An added feature was the documentary film on the late dancer/choreographer/teacher Thelma Hill called **REMEMBERING THELMA**.

Where did the idea for the concert come from? Producer Larry Phillips states, "The concept came from the need by professional artists in reference to getting their works preserved. It is one of the first times it has been done, and we're planning on doing more of this type of work and becoming a service organization for professional Black dancers."

Standouts on the card included Loretta Abbott's torrid portrayal of a woman possessed by love in "I Can't Say No", choreographed by Andy Rivers. This piece, along with the John Parks' dance "Elegy" Pomeroy choreographed "Narcissus Risen" were also presented at the Negro Ensemble Company's Black Music and Dance Festival last year. Mr. Parks' energetic role of the motorcycle rider overcome with himself has become a classic in the dance world.

Warren Spears and Rita Verte demonstrated the very definite style that is become Warren's trademark in "Summer House". Choreographed by Mr. Spears, a featured artist on the "Men In Dance" concert of May 1981, the pair employed longish extensions and a fine sense of movement in their duet presentation. Theo Barnes was the only dancer who was featured in a solo and duo act. With George White Jr. in "Streelopus" she showed the ability to work in tandem, and in "Trilogy" she premiered a piece of her own work that gives us an indication that she will be a talent to look for in the years to come.

The popular ballroom dance "The Lindy Hop" provided an excellent vehicle for the talents of duo Amanu Payne and Clyde Wilder. Created after Charles Lindbergh's historic flight across the Atlan-

tic, the dance depicts the flying, flinging, serial qualities of this ballroom dance.

The audience of the show scrambled for its programs when, until Midway began her act, called "Ende In Free". But the fact that this dance does not use music seemed, once again, to their ill assertion that the body is the finest instrument. Miss Midway combined fine choreography with energetic dancing, combining life's humor, joys and tragedies. She used her legs arms and legs to bear advantage in this highly unusual expression of her particular feelings.

It was our privilege to be exposed to an evening that was as much education as entertainment. The film on Thelma Hill and the performances by these young dancers in solo and duos prove that the Black dance skills run the gamut from classical to popular, from modern to jazz. These artists have brought the dance a little closer to the audience, demonstrating that the talents and techniques of our young dancers are worthy of the monikers of teachers like Thelma Hill.



Amanu Payne and Clyde Wilder

The Studio Museum in Harlem

About ten years ago, when The Studio Museum in Harlem clearly defined its mission to become the principal center for the study of Black art in America, it became apparent that a rented loft over a liquor store and fast-food franchise was wholly inadequate for a museum of African American art.

So the search began for a permanent home. It finally ended in 1979

when The New York Bank for Savings donated a building at 144 West 125th Street that tripled office and exhibition space. Now the first phase of renovation at the new location is almost complete. The administrative offices are settled in, and the museum staff is busy planning three major exhibitions for their gala spring opening—"Charles White: A Retrospective", "Religion", "Raoul, and *Myth: A Survey of African American Art*", and "Harlem Heyday", works by Hillman's oldest photo-journalist, James Van Der Zee.

This new phase in the development of The Studio Museum in Harlem calls for a celebration. A celebration of extraordinary faith and belief in an institution and what it stands for: the preservation of Black art in America. A celebration of the

museum's endowments, not with money, but with hard work and determination.

that will guarantee its success. A celebration of a permanent fine arts mu-

seum in Harlem specializing in African American art that belongs to all people.





Black Kings Of Ancient America

by Edgar Rosenberg

While leading an expedition at a place called Tres Zapotes on the eastern coast of Mexico in 1939, archaeologist Matthew Stirling excavated a huge stone head that turned out to be nearly 2,000 years old. It was the first of a dozen such sculptures to be found over the next few years. Carved from a single block of basalt quarried miles away, each head stands eight feet high and the larger ones weigh around 40 tons. "Cleared of the surrounding earth, the first head presented an awe-inspiring spectacle," wrote Stirling. "Despite its great size, the workmanship is delicate and sure and proportionate and perfect. Unique in character among aboriginal American sculptures, it is remarkable for its realistic treatment. The features are bold and amazingly natural in character." Stirling said no more about the racial affinities of the people represented by the colossal sculpture. But the other heads that were found four miles away at La Venta and seven miles away at San Lorenzo all share a family resemblance in facial features. They have broad, fleshy noses, thick lips and, in several cases, a prognathic profile with the lower face thrust toward. The heads, each on its own stone pedestal, face east, looking toward the Atlantic a few miles away. Each apparently served as a focal point of a great ceremonial center. The size of the heads, their prominent position in ancient ceremonial plazas and the family resemblance have led virtually all the experts to conclude that the people depicted were members of a powerful dynasty that held sway in the region thousands of years ago. The great stone heads of Mexico are by far the most spectacular evidence that, as civilization was dawning in the New World more than 2,000 years before Columbus "discovered" America, black people from Africa had already reached these shores. They came not as slaves but as free men and women, experienced mariners who had sailed across the Atlantic from one of the ancient advanced civilizations of Africa. The leading proponent of an African presence in the New World is Ivan Van Sertima, a linguist and anthropologist at Rutgers University. "This is not an idle speculation," he says. "There is not just one piece of evidence but a vast body of information of all sorts."

Most anthropologists do not agree with Van Sertima's analysis of the evidence; there is a heated controversy among the scholars who have studied the remains of what all agree was certainly an advanced culture. "The heads don't sell me," says

Illustration by Eraldo



Gil Scott Heron At Symphony Hall



NEWARK: Singer and poet Dr. Scott Heron will appear concert Friday, April 1, at Springfield's Union Hall, 100 Union Street, at 8 p.m. Tickets \$1.50. Edgar C. Lee Jr., chairman of BOS and co-ordinator of the event.

[20 Broad Street began at 7:00 P.M. He was at the meeting, sitting in Wright and Company's Room. A. Ewing, Wm. C. Heron, a son of

\$4.50 and may be purchased at the Newburyport Hall Box Office, the Pau Robeson Campus Center, 150 High Street, and the

is used to bring top quality entertainment to students via our radio station.

Speaking Personally

Back to business as usual: Are we sliding downward?

by Carole (Oona) Hayes

Black History Month is over and it's time to "Back to business as usual". That's what we in America have stopped the last 40 years. It's business as usual as far as Black and non-white people are concerned, simply that during the month of February, we were paid superficial homage.

The truth of the matter is that this country will again fall apart on its consciousness and pretend that racism, America's greatest enemy, does not exist any more.

Many major corporations who sponsored commercial honoring Black achievements during Black History Month will again go back to the drawing board behind closed door meetings and find new avenues to cripple affirmative action programs while others continue to color code their employment applications.

The policy-makers of the White society will continue to demonize our voting power by using maneuvers such as gerrymandering and redistricting. These methods, among others, cause the Black vote to be split and multiply in districts.

Our youth will continue to be led into mass harcades and we'll be adequately educated in some upper classes in order to cover water the gap between understanding the political system in our life and being a part of the political process because of our votes. A technique referred to as "divide and conquer".

The American Dream will continue to be demonstrated by White faces and Blacks will continue to stand on the sidelines as White "this unique" place our movies, our writing, and music. We believe indeed, our entire culture are "white and unapologetic".

The real American Dream is to have a Black running for president. In hearing some of the work that is currently being done, poverty and poverty, it is true that Racism continues but it is also true that these are despicable crimes. This is inborn of the crimes of the White society as the are Martin Luther King, Jr. over 30 years. The invasions of Black people in the law that they sentence is not able to be in the ghetto. They want to remain low to deeper in part of their racial difference. They flagrantly violate housing codes and regulations. Their police make a mockery of the law they violate. An equal employment and education acts. The provisions for our services Black and non-white people live in the creation of a White society they do not make the creation themselves.

Our television sets provide no ends that wear godlike pants. Yes to Lucifer and a 100 name tags that promote sex as a way of life and we continue to assume that we will never be able to have a Black president. We have a regular price of Black status. We have the seasonal price card. We are still in a demand better health care. We wear staples that and earn that, yet dare not wear in each other's mouths because our teeth are filled with caries due to inadequate dental care. Our babies are having babies and we sign in remorse forgetting that our youth are a reflection of our society.

In using the term "White" I do not promise that all White America is racist and that White people are bad. I simply promote that fact if you do nothing about the situation created by your brothers and sisters then you

too, are to be blamed for the atrocities your brethren have created. Integrity fits people of all colors, few of us have it a gift.

Black History Month is over and it's time that all of us, both Black and White rich and poor look to ourselves and each other to make this a better place to live in while the opportunities still exists. The need for Black History Month is great, however, the need for Black to be recognized by both Blacks and Whites

during the rest of the coming years, ALL YEAR, is a greater.

SPEAKING PERSONALLY is an open forum provided by GRAFICA to give readers the opportunity to express opinions about the issues and concerns of the Black community. Manuscripts should be 500 to 1,500 words typed, double spaced. Mail to GRAFICA Edition, 28 Emerson Street, East Orange, NJ.

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New Federal Theatre Offers New Play

By Ronald Hayman

There are some plays that need to be mulled over profound works that stand up well on a second and third viewing. These plays have ideas, themes that expand our

understanding of the human race. They withdraw the test of time and may assess the status of art in class.

Ruth Pennington in "Who Loves the Dancer," at the New Federal Theatre.

makes no pretenses to
high drama. There are
dramatic inconsistencies.
Plot lines are left unjoined.
Cliches abound. Yet, there

is something enduring about this story of Ken Beton, an idealistic high

school senior with heretical
horean aspirations. Her
hypothesis is that all such a
revolution of art in the
world is for a reason as
autobiographical. Her hypothesis
is that women writers
have been for a long time

Ken Benson aspires to become a professional dancer. But he realizes he must go to New York, the river, Pittsburgh, if he is to make it big. An unusually strong as a member of a sextet, the other five fellows are supportive,

his sister initially suspects he's "funny" while his brother lends tacit approval. But Big Mom-

ma. Ken's grandmother
practices a more liberal o-
fice with younger children.
Ken has a high work-
ethic.

The man who is to
Ken's northern sojourn is
his mother. She strongly
disapproves of his danc-
ing. Something is gnawing
at her but we do not find
out what that is until the
end of the play. Ken also
has a secret: he knows who is
a good friend to Marcella,
Ken's sister.

strengths using exposure
W: Yes, yes, the
"Dancer" as one of a having
moment in the singer's
long career, turned a
moment with a few
pregnant vignettes. Ken's
reaction to an audience,
his first visit to Chandra's
apartment. Chandra's re-
placement of the kind of
woman she really is. And
most there is a gap, ele-
ments of bias for a
quite successive memory
play

Three performances of "Who Loves the Dancer" above the commonplace jewel. Brimage's Marcella is a young treebeard who squares her spirit of 1960's virtue in her energetic performance. It elicits the laughter and recognition coupled with the pain of recollection.

Granville Exposition
Ken is send-on. Blawen r
we all known a gawky
lizard with glasses running

precariously on the end of
his nose. He is a wise
Espresso, a Ken, a much
more I did not see Espresso
in his award-winning
"Zimbabwe and the Region"
in which he portrayed a

vena, *ng* *an* *it* *wield*
ng *Here* *we* *is* *no* *h* *the*
an *esthesia*. *Under* *the*
an *l* *quetoast* *veneer*
breathes *a* *three* *film* *o*
an *what* *remain**s*.

In the rule of Chandra,
Sukumar Ray or "Sukumar" ¹
will be right balance with
the human life and cap-

It must be a pleasure to have slipped her an
assurance. When she meets
Ken for the first time
reassuring him of a gang
meeting, she tells him
"whatever I want when

The staging is fairly well handled. *Scenes* perhaps keeping the plot in continuity.

1. *Journal* 1946
"Danco" is an interesting
domain. *Vertere* has with
initials the masses of these
beginning with its departure
from the last year and repre-
sentation of the recent
years.

The New Federal Theatre is located at 466 Grand St., just north of Canal St. in Manhattan. Administration is nominal, in relation to the quality of the productions. Telephone: (212) 998-0400.



Potpourri

The Evolution Of Tarot and Playing Cards

Part I

By Sarah

To effectively deal with the origin and history of the *Tree of Life*, it is necessary to understand the nature of the symbols and the meaning of the numbers that are used in the diagram. The diagram is composed of two main parts: the tree itself and the associated numbers. The tree is a branching structure, and the numbers are arranged in a specific pattern around the tree. In the following sections, we will examine the symbols and numbers used in the *Tree of Life* and their meaning.

Webster defines the Tarot as "A set of 24 pictorial playing cards used for fortune telling; a set of 24 cards, the Tarot, 'Tarot' cards, a card game popular in Central Europe; 36 cards equivalent to modern playing cards plus the 22 cards."

In my personal use of the Theor, I regard them as a vehicle utilized to evoke attitudes and messages in the audience.

It has been suggested that, by far Fournier's Century, Tarot cards were widely used throughout Europe. There are several theories regarding the origin of the cards, some of which believe they were introduced, although not invented, by Gypsies migrating from Egypt and India. There is a discrepancy in the above theories because other historians believe the cards were introduced by the Moors during their rule of Spain. There is also a theory among some scholars that the cards were first used in China, and then introduced into Europe by the Moors. It is also believed that the cards were used for various purposes, including political, historical, geographical, educational, or natural studies.

Intriguingly enough, the backs of playing cards were imprinted *paisa*. As the deck became worn, all of the cards did not see *sewa* although *yantra* and *abhishek* were done to remember a particular card by *siddhi* or *swayam*. This was necessary when a marked deck, *ya* in the adverse, *ya* would *up* or *down* the entire playing cards were expensive and covered by wealthy patrons. These cards were collected *nama* and *pancham* and were used in *shilpa* and *yantra* *puja*. In the ornate, one-of-a-kind decks are more valuable to connoisseurs and displayed in museums rather than *temple* *devis* *deval*. Where these became worn, they were discarded.

To the east of France were known these became popular by way of France in the late Thirteenth Century. A full deck consisted of twenty-two trump cards (major arcana) & major arcana and fifty-six lesser cards, minor arcana (or minor arcana). Christian and Medieval Pageant symbols are depicted, particularly in the major arcana. Strangely, German and Italian decks have French captions. Some of the cards in the major arcana include the Hanged Man, the Pope,

A black and white woodcut-style illustration of the King of Cups from the Tarot of the New World. The figure is a bearded man wearing a crown and holding a chalice. The number 'II' is at the top. The illustration is framed by a decorative border.

THE HIGH PRIESTESS

She represents the ultimate in femininity and an aura of antiquity. The open book in her lap reveals mysteries of which she is knowledgeable and reveal to the sexes who a woman's influence. The pink roses, growing well, is also a part of her garment but, forming a cross, signifies religious love of man's heart to God. An arrow, a symbol of passion, is depicted by the mantle, which is also, a passive couch. It's triangular outline around the sides of the mantle represent the feminine and maternal aspects of womanhood. The dress is also, an example of the words it one takes into consideration the elongated triangular shape of the mantle over the cross.

The High Priestess' crown and collar are yellow, inciting holiness and high spiritual attainment. The triple veil around her head looks as if it may have originally been a column on either side of her head to insure security and wisdom. The number of this card, number six, suggests that with a helping of the Tarot she is the logical, no, temporary priest, whose number card is one. If the Friar had proceeded the High Priestess in a spread, the priestess would appear to be fondly gazing in his direction.

When I began to play I began to keep the King of Spades in hand. The French games of Piquet, Passe, and Triomph are played with a set of about forty-eight cards, the seventy-eight cards. Suit signs were divided into four suits, hearts, and winds or four suits.

The first game received a hearty
ovation, and we then
had a talk with her. Card makers and
painters, many painters were present. He began
a game, and the sign of the broken hand
was given. He then appeared
in a deck, that also including, he dif-
ferentiated it, that signs were arranged in
a ring, and he began to move his ring
about, and the cards and hearts, he is accom-
panied by them. He then gave a sign, and
he said, which you do not want, all were
on the outside, and the signs, flowers,

Also in pairs and cards in the country during the time of the Fourth with one irregular playing card, however rendered as late as 1770. From the same signs used in France, it is clear that the first and second names of nobility in the birth of a person and the descendants.

In 1894 the U. S. Playing Card Company printed an edition of a "spoon deck" whose court cards picture the Indians of South America. In 1916, W. H. Moore introduced his pack of Tarots executed by Charles Cokeman Smith. There were other artists' renditions before Smith, however of Tarot cards in the United States. It is argued by some historians that the Portuguese may have had some influence in the Spanish decks. We will discuss various shapes, names and materials of Tarots and playing cards as well as card continuers, in Part II.

DOUGLAS TURNER WARD



by Myron Rodgers

Douglas Turner Ward, co-founder and artistic director of the Negro Ensemble Company, was recently the guest speaker at the School of Performing Arts at Moenchaire High School. The school celebrated its opening of The Green Room Series. There was a reception-buffet held at Renes' Place Bavarage preceding Mr. Ward's appearance in The Green Room.

The Green Room Series is a concept created by Eltinge Nowell, chairperson of The Green Room Series Committee, and Roslyn Wilder, the director of the theater program at the school. The Green Room Series Committee consists of parents and faculty members. Their objective is to bring professional artists to the school to share the experience of their profession and to expose the students to the

opportunities and the realities of the real artistic world, whether it be dance, music, or theater.

The Green Room, located at the School of Performing Arts, 676 Fullerton Avenue, provides a warm intimate theater atmosphere reminiscent of off-broadway. The seating is close enough to the stage for the audience to feel totally involved with what's going on.

Douglas Turner Ward is one of the most influential forces in American theater today. He is a noted playwright, actor, director, lecturer, and a self-described "Renaissance Man" of the theater. The N.E.C., celebrating its fifteenth anniversary under his direction, has received universal acclaim and numerous awards merititng its achievement in artistic excellence.

Mr. Ward was born in Louisiana and educated at Wilburforce University in Ohio. He began his theater career in the early 60's. Acting for Mr. Ward happened by accident. As a writer trying to strengthen his playwriting skills, he began trying to be an actor. He landed an understudy role in the original production of Lorraine Hansberry's stirring drama "A Raisin in the Sun" to Sidney Poitier's character Walter.

The N.E.C., formerly located at the St. Marks Theater and now located at Theater Four in midtown Manhattan, is currently showing "Soldier's Play", a new production by Charles Fuller. Despite economical uncertainty and federal arts funding cutbacks, the N.E.C. has managed to survive and operate efficiently through the support of private funding and is now celebrating its fifteenth year.

The program opened with a vocal selection from the school's upcoming production of "Pinhook" by Christine Boger, a student at the school, whose vocal talent and potential seem to be unlimited. There was also an excerpt from the award-winning play "A Raisin in the Sun", well executed by three students, Lisa Boggs, Jennifer Evans, and Kathy Spain. Afterwards Mr. Ward voiced critique and response to the students' interpretation of the scene. The audience witnessed the director at work in his craft. He demonstrated through improvisation the facial expressions and body movement that should be applied to the scene. Mr. Ward's spontaneity was both entertaining and educational.

Douglas Turner Ward speaks of his life in the theater in response to a question that was sent to him by the students. Mr. Ward believes there are three important factors involved with becoming an actor: trying to learn and perfecting the craft and dedicating one's life. He states that the N.E.C. is dedicated to the development and exposure of Black actors, writers, directors, and technicians. His final comment was in reference to his desire for the future and that is "To do something in theater I haven't done before."

Across The Nation

Con't. From Pg. 2

Southern Africa and attempts to destabilize Southern African governments. "There have been two attempted coups stopped in Zambia. There is strong evidence that the CIA was involved in these attempts," she remarked. "The Reagan Administration is supporting a government which is involved in genocide. They (Reagan Administration) have even stated that in the case of an uprising, they are prepared to arm the racists against 24 million unarmed people," cited Matlou.

"There is always resistance," Matlou explained. Continuing, she stated, "We are hitting at the economic targets. This is where it hurts (apartheid).

Copies of the petition can be obtained by writing the Jackson Advocate at P.O. Box 3708, Jackson, Mississippi 39207.

What's Going On

N.Y.

Fashion Show Launches New Line and Boutique

Monika Gibba, one of New York's newest young designers, will present her spring-summer line of sportswear, day and evening apparel at CAMI Hall, 165 West 57th Street, Saturday, March 20 at 8:00 PM. A disco will follow the fashion show.

In addition to introducing her new line to the public, Monika's spring-summer show offers a sneak preview of the exclusive inventory to be offered at her new Brooklyn boutique, scheduled to open late this spring.

The working woman who desires unique yet practical clothing can fill all of her wardrobe requirements from Monika's line. Her clothes are comfortable, versatile and

moderately priced. Monika uses only the finest natural fibers and is showing silk, linen and cotton this season. While her designs definitely have today's look, the classic lines, top quality fabrics and superb workmanship ensure that these garments will give years of wear.

A Brooklyn native, Monika attended ELT, and has given several very successful shows in the metropolitan area. This is her second in midtown Manhattan, and she will be taking orders for clothing and accessories.

Tickets for the March 20th show are \$10.00 and are available at CAMI Hall, 165 West 57th Street, between the hours of 10:00 AM and 6:00 PM. For information call Monika at (212) 397-6900.

Operatic Premiere

8:00 p.m., The Martin Luther King Auditorium, West 65th Street, West of Amsterdam Avenue. Contributions: general \$10.00; guitars \$5.00; piano \$5.00; and contributions \$100.00 and up.

Proceeds from this performance will be employed to a fully mounted production of this historically important opera.

Advanced tickets can be ordered through THE ARCENCIEL OPERA COMPANY, 320 East 72nd Street, Suite No. 11, New York, N.Y. 10021.

Sunday, April 3, 1982 at

Traditional China In New York

Powerful medieval wavers in flowing robes, graceful court maidens, fanciful creatures from enchanted gardens and richly detailed glimpses of fabulous flowers and the world of nature.

These images populate the elegant and accom-



panied brush paintings of WANG DAWEI, a modern Chinese master who is in the United States on a year long cultural exchange from Shanghai. Ms. Dawei's work on rice paper is based on classical Chinese poetry and mythology

and accompanied by fine calligraphy. Her highly developed brush work is both sensitive and bold and with delicate areas of color blending into her black lines, her largest paintings are five feet in height.

This exhibition may be seen from March 19 to April 12 at the Louis Abrons Arts for Living Center of Henry Street Settlement, located at 466 Grand Street. Gallery hours are 12:00 noon to 6:00 pm. Admission is free. Call for Sunday hours, (212) 598-0400.

There will be a special reception for Ms. Dawei, on Sunday, March 21 from 5:30 p.m. to 7:30 p.m. at which the public is

Champagne Brunches

The Cathartes invite you to their Champagne Brunches on Black Female-Male Relations featuring Dennis Rashin Western-post, actor and author of "Survival for the '80's" and Words for Lovers and Enemies.

March 28, for women & men, at 625 Westview (lower level, r.m.), Main St. Roosevelt Island, 2-5 p.m., \$7.50 advance/\$10.00 door. Listen and share your views with other forward-thinking, stimulating people.

RSVP—Shirley T. Smith, (212) 758-2349 (even).

Directions to Roosevelt Island, from East 57th Street or 58th Street, Manhattan, by CAR: East 57th or East 58th Street will take you into

invited. At that time the artist will demonstrate her brush painting techniques and answer questions about her thirty years of training and the arts in China today.

Also on exhibit from March 19 to April 12, will be a selection of photographs documenting the Chinese immigration experience at Angel Island, San Francisco. This was arranged in conjunction with the New Federal Theatre's Ethnic Heritage production of *Paper Lions* by Genny Lin. This play will be at Henry Street Settlement from March 18 through April 4, 1982.

The cast of nine, which

walk won't be more than 5 minutes. You can walk to building if you like. You'll see building to left. BY TRAM: You may use public transportation or if you wish you may park your car on the Manhattan side. The Aerial tramway operates from 7th Avenue between 59th and

66th Streets every fifteen minutes on the quarter hour. Fare is a token 75¢ each way. Red bus (red) will be waiting tram's arrival. Take bus to 4th stop and cross street to 625 Building (Westview). Community Room is on lower level.

NEC to Present "Colored People's Time"

"Colored People's Time" by Louise Lee, the second production in the 15th season of the Negro Ensemble Company, will be presented in the Cherry Lane Theater, 38 Commerce Street, beginning March 16. Mr. Lee also wrote "The First Breeze of Summer" which was presented in the 1974-75 NEC season and was later moved to Broadway, receiving a Tony Award nomination.

This is the first time in the history of NEC production that it will be producing in two theaters simultaneously off-Broadway, necessitated by the continued successful run of Charles Fuller's "A Soldier's Play" at Theatre Four.

The cast of nine, which

plays many roles, includes

N.J.

PROJECT: M.O.R.E. Sponsors Career Forum

Reggie Harris, the New Jersey correspondent for NBC-TV, will keynote PROJECT: M.O.R.E. (Maximal Opportunity in Relevant Employment), a career forum which is being jointly sponsored by the Summit YMCA and Summit High School, on Saturday, March 27 at 2:00 in the afternoon.

It has as its primary objective to expose all segments of the population to the wide range of occupations and professions in which minorities are involved. Its other objective is to acquaint people with those who are

involved in non-traditional occupations.

Participants come from many of the local areas, including New Providence, Berkeley Heights and Summit. However, others are located in places outside Union County, such as Long Valley, Randolph, Morristown, Mendham, Tinton, West Orange, East Orange, South Orange, Plainfield, Fanwood, Scotch Plains, Somerville, Newark, and even parts of New York.

Some of the occupa-

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Can't. On Pg. 19

What's Going On

Cont. From Pg. 18

tions represented are banker, computer programmer, judge, "head-hunter," tax expert, minister, dentist, teacher, actor, cameraman, fashion designer, Army recruiter, FBI agent, state trooper, probation officer, neurologist, marketing manager,

and many others. The public is invited; however, reservations must be made by calling the Summit YWCA at 273-2422 by MARCH 26. Donations in \$1.00 per person, and all groups of students must be accompanied by at least one adult.

Creative Writing Workshops

The Hope Factory located in the basement of the Unitarian Church, 153 Cleveland Street, Orange, will hold Creative Writing Workshops sessions every Tuesday night from 7 p.m. to 9 p.m.

Carole O'Donnell Hayes, author of *I Call Him Reggie, They Call*

Newark Academy Offers Honor Scholarship Exam

Newark Academy will hold its fifth annual Honor Scholarship Competition for incoming ninth graders. Standards, April 1, from 9 a.m. to 11 p.m.

"The Academy annually holds this competition to identify talented young people in our area," said John Hampshire, Director of Admissions.

The winner will receive a \$1,000 scholarship for each of four years and will be eligible for additional financial aid if there is a demonstrated need.

Smaller scholarships

One-Night Small Business Seminars

PATERSON-PASSAIC COUNTY COLLEGE announced that it will offer a series of three special evening seminars designed to illustrate the techniques of establishing and running a small business. In discussing this program, Sharon Lipcomb, Assistant Director of Educational Services at the College said, "Many people, for various reasons, have decided to start their own business. Since part of the College's mission is to meet the needs and demands of the com-

munity, it was our responsibility to offer this program."

The program will begin in April and will be offered at three off-campus sites—Clifton, Wayne and Pompton Lakes. The three seminars to be offered are: Developing a Homebased Business, Women in Small Business and Protective Techniques: Shoplifting and Bad Check Fassing.

Lipcomb described these seminars as informative and pointed to the

What's Happening in Newark March 1982

Sundays, March 21st: Electricity Demonstration, Newark Museum, 1:00; Gallery Talk—The Balfenite House, 2:30; Newark Museum; Newark Boys Chorus 3:00; Newark Museum: "Madame Butterfly," NJ. State Opera, Symphony Hall, 643-4550 or 623-5557; Oratoria Society of N.J., Cathedral Concert Series, see 7th.

Tuesday, March 23rd: Caesar Pelli: Recent Work in American Cities, Special Lecture Series, NJ.L.T., see 2nd.

Wednesday, March 24th: American Art Pottery—Collector Series, 10:30, Bed Volte, Newark Museum; Concert—Rutgers Newark Faculty Performs, Christopher Brune & Chester Fanning Smith, Newark Public Library, 1:30 p.m.

Thursday, March 25th: Films—"Alvar Aalto" & "Architecture in Finland," Film/Lunchtime Series,

excellent instruction is offered for the course. For example, she said, "The workshop, Women in Small Business, is being conducted by Miss Joan Sheshan, Vice President of the Broadway Bank in Paterson. Ms. Sheshan brings many years of firsthand experience to the seminar and will discuss such relevant topics as new business opportunities and how to look for them, small business association loans and legal entities you should know about. Developing a Homebased Business is being taught by Ms. Wendy Lane, the author of Women Working Home. This seminar will concentrate on the ways in which people can start and operate a profitable business from the home.

For a complete schedule of the sessions and registration information, contact Sharon Lipcomb at PASSAIC COUNTY COLLEGE, (201) 279-5000, extension 228.

N.J.L.T. see 4th; Michael Web—My Own Work, Faculty Lecture Series, N.J.L.T., see 11th: "Gems from the Society's Map Collection"—part of the Talks and Tea in the Library Series, NJ. Historical Society, 2:30-3.

Saturday, March 27th: "The Devil and Daniel Mouse," Children's Bilingual Film Program, 1:30 & 3:00, Newark Museum; Meet the Author: Dr. Teresa Ortiz-Hajopoulos, Newark Library 2:00; NJ. Symphony—Ravel & Rimsky-Korsakow, Symphony Hall, 8 p.m., 624-8203; Hromadka Ukrainian Folklife in N.J. Festival, closing April 16th, Robeson Center, Rutgers.

Sunday, March 28th: Film—Los El Santeros" & "Los Tejedores" (in English), 1:30 & 3:00, Newark.

Museum; N.J. Symphony—3 p.m. see 27th.

Tuesday, March 30th: Noontime Tour—St. Patrick's Pro Cathedral, leaves from Newark Museum 12 p.m.; Robert Wilson: Opportunities in Urban Rebirth, Special Lecture Series, School of Architecture, see 2nd.

Wednesday, March 31st: Collectors Series—Art Nouveau Jewelry, Barbara MacKlowe, 10:30, Newark Museum.

On Going Events

The Newark Public Library, 5 Washington St., 733-7800: Tracking Down a Job, 3rd floor, thru 1st; Print Festival, 150 Prints, 3rd & 4th floor Galleries, thru May; The Black Woman, Art and Film Gallery, thru April 16th; A Centennial Salute to Eric Gill—1882-1940, designer, engraver, typographer, thru April 17th.



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N.J. Historical Society, 230 Broadway, 483-3939, hrs. 12-4:15, closed Sun.; "Comfort by Design: NJ. Quilts" thru May 2nd; "NJ. Under Sail: Piled N.J. Waters" thru April; "Preservation Perspectives: Reading Your Neighborhood" thru April.

The Newark 49 Washington St., 733-6600: Facets of a Collection; American Painting and Sculpture: Tibet, a Lost World; A Design Factory; Art in African Living Art Glass, Egypt, Greece & Rome; Ballantine House, 1929 House; Indians of North America; You & the Metric System; Mechanical Methods; "Call Collector" Plane restoration, Sat. & Sun. 2 & 3 p.m. 50¢ (children under 7 not admitted); Talk: Live animals in the mini-zoo, Sun. 2:30 p.m. & 3:30.

Jazz: Mr. West's—11 Hill St. Sat. 623-0650; music Wed.-Sat. 9-3 p.m., Thurs. 5-11 p.m.

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\$600 all factory cash on 1982 Plymouth Reliant K and Dodge Aries K—Base 4-door, Custom 2-door, 4-door and wagon, and S.E. 2-door models; on Chrysler LeBaron and Dodge 400 2-door and 4-door models; on Dodge Town & Country, and on LeBaron Medallion and Dodge 400 LS 2-door models (except convertibles).

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